

i-580

THE BAY AREA'S
D.I.Y
MUSIC SCENE

FEATURING LOCAL BANDS

- THE INBETWEENS
- ULTRA Q
- THE CAUSE



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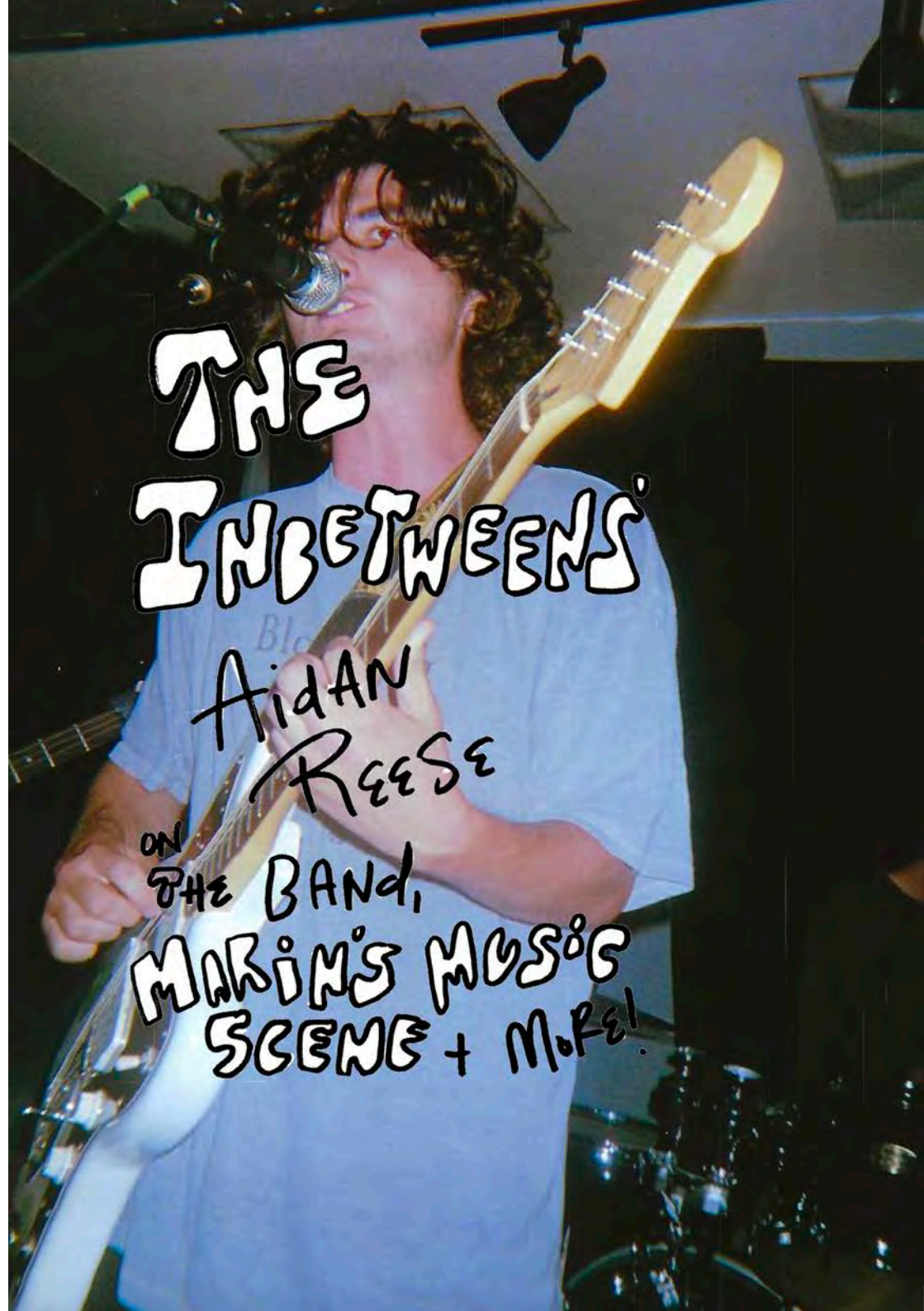
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THE INBETWEENS

AIDAN
REESE

ON
THE BAND,
MARIN'S MUSIC
SCENE + MORE!

The Inbetweens are an alternative/indie rock band from San Rafael, CA. Their music, mixed and recorded in drummer Frank Lookinland's basement, has a distinctive and energetic sound that perfectly personifies vocalists and guitarists Aidan Reese and Spencer Lay. Though bassist Naomi Baraban is the youngest in the group, she's certainly not an amateur; her bass most definitely helps make each song irresistibly catchy.



I sat down with Aidan Reese, now a freshman at Berkeley School of Music, to chat about the band, Marin's music scene, and his new solo album.

LET'S START WITH YOUR BACKGROUND IN MUSIC.
DID YOU ALWAYS KNOW IT WAS YOUR "THING"?

No, not really. When I was younger, I wanted to be a mechanical engineer, but I found that it involved a ton of math and I was like, "I think I'm a little too lazy for that." When I was younger, I wasn't good at a lot of stuff but I had a wonderful mom who would just sign me up for different random things, thinking like "Maybe he'll be good at that!" So when I was really little, she signed me up for guitar lessons. One thing led to another and I ended up in a thing called MyAmp, which was a BandWorks program. So it kind of took me a couple of years, but I eventually found music.




CAN YOU WALK ME THROUGH THE FORMATION OF THE BAND
AND WHERE THE IDEA CAME TO START IT?

I met and started playing with Frank Lookinland, my drummer in MyAmp. He was in the sixth grade and I was in the seventh grade. We were very little dudes just doing White Stripes covers and stuff like that. I had short hair and wore white vans then, it was a completely different time period. And as we got older, like early high school, we kept doing the BandWorks program, but the shows were kind of sad. We would just be standing [on stage] performing for our parents cause no one else would show up. And finally, Frank and I were just like "Fuck it, we should just do this on the road and see if we can get some attention towards it." So we started to form a band.

HOW DID YOU MEET SPENCER + NAOMI?

We had a couple of different bass players at first, but none of them stuck around. We wanted to find a new one, and Naomi had an incredible reputation at school, so we asked her to play with us. She's so great to work with; she's got such great energy.

Spencer moved here from Idaho my late my junior year of high school, so like three years ago. I remember I was at [a house show] and somebody was like, "There's some guy bleeding on your guitar!" And I was like, "What do you mean there's a guy bleeding on my guitar?" So I walked into the garage and I saw Spencer, fingers literally bleeding all over the guitar, ripping some huge psychedelic explosion of sound. And I was like, "Alright, you know what? I'm okay if you bleed on my guitar." Just seeing him then I knew that he really, really cared about music. I just let him shred and afterwards asked if he wanted to jam sometime. We started playing together and it just clicked. Spencer writes such interesting songs. He's just a really unique and original guy. He's definitely a huge force and Frank is too; [Frank] is able to produce really well and that's why we're able to make the band sound as good as it does on our recordings. He has such a knack for it.



WHAT'S THE BAND'S PROCESS FOR WRITING + RECORDING MUSIC?

A song usually starts when I'm having a moment, either emotionally or something else, and I'm playing guitar, and I think I have the next million dollar idea. It's usually just four chords with some lyrics over it. I'll go to Frank and Spencer and ask them what they think. With our song Glasses I showed them a super basic idea of what I wanted the song to sound like. Frank and I went over it, and the first thing we always do is record what's called a scratch track. The scratch track is just all of us jamming with only one mic in the room. And then we record all of our parts to that scratch track. We do all of our recording in Frank's little basement studio. He's spent a bunch of years collecting gear and setting up that space. It's got enough room for all of us to stand around in. There's a laundry machine in there, and a sink, so sometimes Frank's mom would come down and do laundry or something and we'd take 10. We have a nice liberty recording at home; it's our own time. We're not paying anyone else, you know, so we can spend all the time we want kind of nitpicking and fucking around with verses. Not a lot of people have that opportunity to record themselves and make it sound high quality and not be on a budget or a time constraint.

WHEN YOU STARTED THE BAND, DID YOU HAVE ANY IDEA WHAT YOU WANTED YOUR SOUND TO BE?

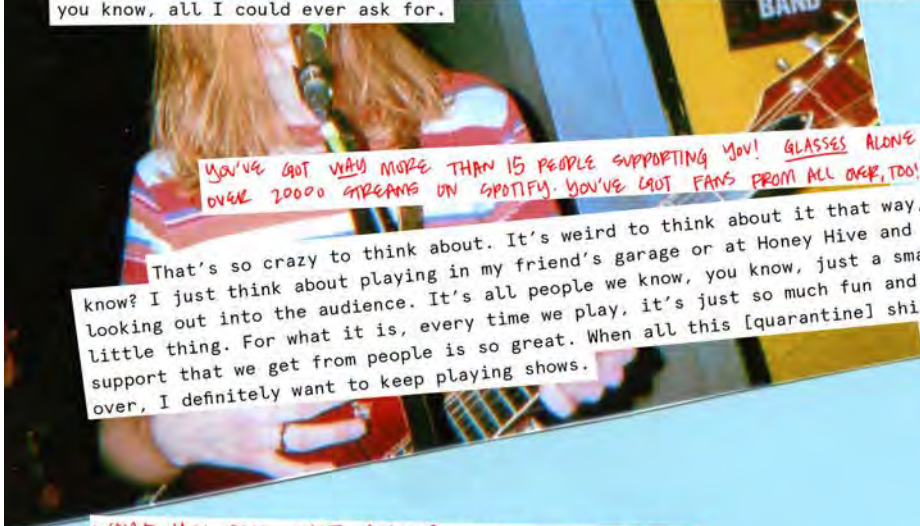
Well, okay, I have this big guilty love for Phish, you know. So when I was younger I wanted to be like Trey Anastasio. And then I got sad and I wanted to sound like Nirvana. I don't know, I was like 13 and really sad about my life or whatever, because that's what you do when you're 13. But as I kind of developed as a musician, there wasn't really one sound.

We do some poppy stuff and definitely try to make our music sound as good as possible, but really I think we're making sure that as a band, what we're playing is working for a greater artistic message. Our music is fairly natural and just all of us kind of doing our part to express ourselves. I think that in some ways, a lot of our song writing is influenced by other bands, but at the same time we're very conscious of just trying to create something that sounds unique and personable. With recordings and performances, our general attitude as a band is just trying to stay authentic. We want to keep it so that our music feels real and relatable for our audience, you know?

But overall I definitely think we have this cool kind of home-grown sound. It reminds me a lot of the people in the band, and also reminds me a lot of the area in which we live and the way we live, [our sound] just reminds me of Marin.

TALK TO ME ABOUT WHAT IT'S LIKE COMING FROM AN UNDERGROUND D.I.Y MUSIC SCENE.

I mean growing up, going to local shows and stuff, you meet people from the city and the East Bay and stuff, and that's really cool. But then when you're from Marin, it's a little less cool, ya know? I just want people to know that there's like tons of quality musicians here and that Marin really has this culture of musicians who are grinding to make a little scene, and we really love what we're doing. I saw a lot of kids in the East Bay and the city doing this, starting a band I mean, when they're like 17, 18 years old, and doing quite well, and I thought why not try to do something like that. I'd say it's turned out pretty well for us, I mean it's just been really fun. I think we could still reach a lot more people with our music, but if there's like 15 people out there that are stoked about it, that's you know, all I could ever ask for.



YOU'VE GOT WAY MORE THAN 15 PEOPLE SUPPORTING YOU! GLASSES ALONE HAS OVER 20000 STREAMS ON SPOTIFY. YOU'VE GOT FANS FROM ALL OVER, TOO!

That's so crazy to think about. It's weird to think about it that way, you know? I just think about playing in my friend's garage or at Honey Hive and just looking out into the audience. It's all people we know, you know, just a small little thing. For what it is, every time we play, it's just so much fun and the support that we get from people is so great. When all this [quarantine] shit is over, I definitely want to keep playing shows.

WOULD YOU SAY THAT COMING FROM AN UNDERGROUND MUSIC CULTURE HAS SHAPED YOU AS AN ARTIST?

I think what's really shaped me is coming from the Bay Area. There's this mentality here that you just do it yourself. Like you just like kinda make shit happen and it's not really up to all that commercial stuff. So many of the bands around here really just grind. If they need a photographer, they ask all their friends that are photographers, or if they need to record, they just do it themselves in an attic or basement or something. I think that's super powerful. Here, in the Bay area, there's a special community with this shared idea that you should do it yourself, and anyone that puts their mind to it can do it themselves, whatever "it" is.





YOU HAVE A SOLD ALBUM OUT! TELL ME A BIT ABOUT "INHOUSE".

Well, the first song I recorded was Too Late for so Long, and [I recorded it] kind of just to kill some time. After that, I just decided to make a little album. It's the first thing that I've ever written, recorded and mixed all by myself. But I did have Frank do the mastering cause I have no idea how to do that. [This album] was a challenge to myself to see if I can really do something. I think it's pretty cool. I hope people like it. I certainly like it more than anything I've done.

DO YOU HAVE A FAVORITE SONG ON THE ALBUM?
WHICH SONG WAS THE MOST FUN TO RECORD?

I don't have a favorite song, but I think the most entertaining, would be Blackberry Bush. I think it's a song that people are going to like a lot. It's about thinking about the good times. There's this old Jewish saying saying that my roommate told me: Gam zeh ya'avov. It means this too shall pass. So [Black Berry Bush] is about how in like the good times, you should totally focus on how great everything is and savor [those times] because it won't always be that way. And then in the bad times, just remembering that those times will also pass. I hope it kind of helps people now, given the [circumstances].

The song that was the most cool to make is the little outro, Owl Song. I stepped outside of my houses at like 5:00 AM and there was a chorus of owls going off. I recorded that and then just put some guitar to it.

ONE OF MY FAVORITE SONGS IS THE PRINCE.
CAN YOU TELL ME THE STORY BEHIND THOSE LINES?

Yeah so the lines in that song are an excerpt of the first chapter of Beowulf, which is this epic story of this King/Prince that defeats a monster. I just thought it would be interesting to kind of retell that story and interpret it a little bit musically or something.







OAKLAND'S
"IT"
BAND

ULTRA Q

BASSIST KEVIN JUDD
ON MT. EDDY, DIY SHOWS, THE NEW EP & MORE

Ultra Q, consisting of lead singer and guitarist Jakob Armstrong, bassist Kevin Judd, guitarist Enzo Malaspina and drummer Chris Malaspina, seems just as much of an art project as does is a band. Their experimental and alternative style is unlike any other music you've heard, and with the release of their new EP "In a Cave in a Video Game", it's clear their creativity continues to evolve.



AMALIA MCLAUGHLIN: So you guys started out as a band called Mt. Eddy, but back in 2018, you announced the end of that project. What prompted the decision to make the switch from Mt. Eddy to Ultra Q? What inspired the group to reinvent yourselves?

KEVIN JUDD: So, let's see, the last Mt Eddy show was October, 2018. That was fall of my senior year of high school. And Chris and Jacob were you know, a couple of years out of high school doing various things. And I think that as a band we kind of felt...it's so weird to try and explain something that's so personal. Enzo and I

didn't really care about school that much. We started touring the country over summer vacations and by my senior, my junior year even, we were missing school to play shows. I mean that's what all of us really cared about. And in the two and a half years that Mt Eddy existed, we got really successful and really popular, really fast. But, the reality was, we never gave it our all because of school. Not that anyone shouldn't prioritize school over music at all, but it was, I think, more because we were seeing so much success. But despite that, we could only work for a quarter of the year, so it felt like we

were running ahead of our band almost. We weren't all on the same wavelength because, for three quarters of the year, we were totally developing as people, musicians and artists in general on our own. It felt like Mt. Eddy, in many ways, couldn't keep up. It felt so strange that we were doing this project that was transcending our lives but not giving it our all, I guess. So [the change from Mt. Eddy to Ultra Q] wasn't that we weren't proud of Mt Eddy or that we didn't love it, we just wanted to do something that we could [be fully invested in].

That's just my perspective honestly. I think everyone in the band would have a very different answer for this. I mean, Jakob really spearheaded

the switch. He felt strongly that he was ready for something new and, I'm not gonna lie, we all resisted that at first. But I think that we all started to realize over time that [starting something new] was the right thing to do. It was something that was really personal and really hard to decide. And also so hard to articulate to the community, but it ended up feeling like the right decision.

AM: So 924 Gilman is a very special place to so many people in the Bay, both musicians and fans, and offers a really unique atmosphere for bands to play. What has been your experience there as a musician?

KJ: Well, I mean, talking about Gilman specifically, it's my favorite venue to play, which is crazy. There's like no green room. I mean



in many ways as an artist, it's an uncomfortable venue to play. But it's also my home away from home. All my best friends are always there volunteering and I try to volunteer there every weekend, obviously not right now though. It's such a super special and inclusive community. I love Gilman with all my heart and I miss it dearly.



AM: Does being in your hometown affect the way you play or the way you enjoy playing? How does the DIY scene in the Bay Area differ from those in other places?

KJ: I think it definitely does. There's a way that things are done here in the Bay Area that make shows especially fun. I feel like most of the DIY shows in the Bay, not just Gilman, run really

smoothly, and that's not the case everywhere. Like in LA, house shows go awry all the time. I think that, generally speaking, the Bay area DIY music scene, especially [the community] centered around Gilman, whether it's your first show or you're selling out, there's this [common element] of respect. The Bay Area is just a really respectful place. I mean, in terms of the music scene everywhere, people are crazy. It's so easy for one huge drunk dude to ruin a DIY show, but I don't really see that happening very often in the Bay. I mean it's weird, honestly, because city to city, these DIY shows just go differently. When we're opening shows for bigger bands and playing in larger, normal venues, it's kind of the same everywhere. But for the first couple of Mt. Eddy tours when we were playing house shows and warehouses and stuff, that's where [the Bay Area's respect] really reflects more, because [those shows] are where you really see how people do things differently.

AM: Do you have any favorite places you've been to or venues you've played at on tour?

KJ: I mean, obviously New York and Chicago are always great. They're enormous cities with great music, and people always show up and go crazy. But then, totally random cities ended up being so much fun

to play in. Like Montreal, that was one of my all time favorite nights on tour. People go crazy there and the shows are really fun, it's just a great city. Atlanta is always fun too, cause there's just really good food. The place that we always play at in Atlanta is this abandoned, underground mall that was built for the Olympics in 1990 and has been renovated into a venue. [Playing there] is such a memorable experience. It's funny, there's actual cities that stand out, and then there's venues that stand out. But honestly, just the nature of tour, everything kind of blends together and it's hard to remember anything because you're going to bed at 2:00 AM and waking up at 8:00 AM, and then and playing shows everyday. So it's a little bit gnarly.

AM: How do you interact and respond to fans? How has it been having fans that aren't just local?

KJ: It's definitely weird, but honestly, I still feel like I'm the new person in the band, if that makes sense. I mean the band existed for a year before I joined it, and I was a fan. So I think [feeling like the new guy] will always exist in the back of my mind. So after a show, I just like to talk to fans and hang out, no matter what. I just love talking

to our fans, they're so cool. Especially people that are following us on tour, it's so fun to get to see someone that you saw the night before and say hi and chat or whatever. It's really weird [having fans all over], but honestly, they're the kinds of people that we would normally be friends with, and that feels pretty special. And now we're at the point where, like I said, we see familiar faces all over the country. And that also feels pretty special. It kind of brings you home when you're not home, you know? We recognize people's faces from social media and see fans who have been to every show on the East Coast or something. I love it, but it is definitely very weird, because this project, meaning Mt. Eddy and Ultra Q, is something that I really kind of fell into. I was not anticipating [this success]. I mean, I didn't even know how to play an instrument before joining the band! It's funny because this was always my dream, but I had never started [pursuing that dream] until I joined the band.

AM: Do you feel your music life and your social life blend together?

KJ: I think they definitely do. The first thing that comes to mind is the example of if a really good friend of mine asks if they can

open for Ultra Q. Of course, I would love all my friends to play shows with me, but also, at the end of the day, my bandmates and I really need to dive into what's best for the band, and getting whatever that means for us. So, if having friends open for us isn't what's best, we have to say no. It definitely becomes kind of stressful sometimes, because I've blended these two worlds together, and I need to prioritize both my friends



and my music, if that makes sense. But, honestly, most of the time, it's so special. Take Gilman for example. I go to Gilman shows all the time, and volunteer there with some of my best friends every weekend, but I've also played there quite a bit. In that way, my music and personal life are very connected. Sometimes in a good way and in bad ways, but I wouldn't trade it at all.

AM: Do you ever meet people at your shows that end up becoming a part of your music life?

KJ: Absolutely. The first example that comes to mind is our dear friend Andrew Diaz. Andrew and Chris met during the one semester that Chris went to college. They met at a FIDLR show and hit it off. Andrew is a super talented photographer and videographer who ended up shooting the music

video for Redwood. He's so creative and what comes out of his lens, if you will, is super special and we love it. Stuff like that happens all the time. I'll meet friends of friends at shows, constantly, who are photographers or visual artists. Sometimes we'll have them do posters or shoot shows for us. We just meet amazing artists all the time that end up doing stuff for the band.

AM: Can you talk to me about this new EP, "In a Cave in a Video Game"? What was the process of creating in quarantine?

KJ: With this EP, everyone was just kind of doing their own thing. It was early quarantine, and out of nowhere Jakob just sends us a couple of fire songs and we were all just like "Jakob, what?" But all the songs sounded so sick. A couple of days later, he sends some more, and we're like, "Oh my God, Jakob, you're crazy." We all ended up calling in and helping edit, mix and produce [the songs]. Jakob recorded everything, but the rest of us were calling him and giving feedback and stuff. So [this EP is] really Jakob's project, but we were all involved in different ways. I'm not even in the recordings, but it was one of the most fun and rewarding things we've done. This EP is our favorite project [so far] in terms of recorded music, and we're just super proud of it. It's also special on a personal level too, because of the circumstances it was made in.

AM: Talk to me about Ultra Q's sound. How would you describe it? How do you guys write/record your music?

KJ: I don't think the four of us have ever had a successful answer to [describe our sound]. Like we always butcher it. I mean, I think if you get super specific or super

vague, it works. Like either we're an alternative rock band or, you know, we're an electronic, glitchy, alternative punk band that's sometimes hardcore, sometimes not at all. I could not give you one straight answer in terms of traditional genres. I think each of us would have a different answer for this question, because we all have a different role in the band. Jakob writes a majority of the songs and then Chris, Enzo and I come in and write our own parts and help edit and that kind of stuff. I don't want to answer for Jakob, but I can tell you that you never expect when a truly great song is going to come out of him. He'll just call you out of nowhere and be like "Hey, listen to this" and then you'll be like, "Jakob, that's the best song I've ever heard in my life."

Here's an interesting anecdote. I was never actually on a Mt. Eddy recording. Chromo was recorded a month after I joined the band, but I was out of town while they recorded. So I'm having kind of my first recording experiences as of recently, like in the last year. So that has been so special being a part of the process of actually creating it. I'm seriously working on my songwriting and I'm going to start recording [on my own], cause I think recording will help me with

my song writing.

I think there's nothing more personal, and stressful, then actually creating the [songs] for people to hear over the internet. [Recording is] so hard and so draining, but so rewarding for me. We recorded some unreleased music, and it was one of the best experiences I've ever had. It was so fun. There's this high of emotions; sometimes it's stressful, sometimes everyone was mad, and sometimes it felt like we had like found like gold or some shit like that. The highs and lows and the emotional journey of the recording experiences have been really special.

AM: What can fans expect from the band after quarantine is over?

KJ: SHOWS! Gosh, we're all dying not being able to play shows. All of high school for me was waiting to graduate so that we could tour throughout the whole year, and then within the first year afterwards, this happens. So it's an enormous bruh moment for everyone on the planet. And for us personally, it felt like, "Oh, we finally got to the point that we were waiting for" and it was just shut down. So, I guess people can expect lots of touring, hopefully, whenever we can play shows again. Who knows? But I mean always expect new music, because we're always making new music.









THE CAUSE

SINGER ANDREW MILNE ON
"THE NEW PUNK", HIS MESSAGE AS A
SONGWRITER, & ONLINE PRESENCE

MUSIC

HOW DO YOU THINK PUNK HAS CHANGED OVER TIME?

ANDREW: WELL, FIRST, I THINK THAT A LOT OF PEOPLE HAVE BIG MISCONCEPTIONS OF WHAT PUNK [MUSIC] ACTUALLY IS. REAL PUNK IS UNDERGROUND, ANTI-ESTABLISHMENT ROUGH AROUND THE EDGES, GETTING A REACTION, SAYING SOME FUCKED UP SHIT, YOU KNOW, REGARDLESS OF POLITICAL VIEW. EARLY PUNK WAS USUALLY LEANING MORE TOWARDS LIBERAL OR ANARCHIST VALUES, WHICH WAS GOOD, 'CAUSE THE "SYSTEM" IS MOSTLY REPRESENTED BY THE RIGHT WING & CONSERVATIVES. PUNK WAS VERY ANTI THAT BECAUSE THAT WAS THE SAME SYSTEM WASN'T ACCEPTING OF THE LGBT+ COMMUNITY + PEOPLE WHO STOOD OUT IN GENERAL. PUNK IS ABOUT BEING BOLD & REBELLIOUS. SO MANY PEOPLE WEREN'T ACCEPTING OF 18, 20 YEAR OLD KIDS IN BANDS DRESSED IN ALL THIS CRAZY STUFF, YOU KNOW, I MEAN PUNK WAS REALLY... IT WAS JUST TRYING TO SAY A BIG FUCK YOU IN A WAY THAT BROUGHT LIKE-MINDED PEOPLE TOGETHER. AND THE BANDS, THEY MAY NOT HAVE BEEN THE BEST MUSICIANS IN THE WORLD, NOT THE BEST SINGERS, BUT THEY HAD SOMETHING THATS WHAT MADE THE WHOLE PUNK SO POWERFUL. AND I FEEL LIKE, IN SOME WAYS, WE'VE KIND OF LOST THAT. I MEAN PUNK STILL EXISTS, BUT ITS NOT THE SAME AS IT WAS BACK THEN. I DONT THINK THERE ARE EVER GOING TO BE PUNK BANDS AS GOOD AS SEX PISTOLS, THE MISFITS, BLACK FLAG ETC.

HERE'S THE THING:

~~HERE'S THE THING~~ I THINK THE NEW PUNK MUSIC IS RAP.

RAP IS THE MUSIC THAT IS VERY REBELLIOUS RIGHT NOW; IT'S CHALLENGING ALL THESE NEW SOCIAL IDEAS + WHATNOT. NOT ALL RAP SPECIFICALLY, MORE LIKE GNO RAP, YOU KNOW? I FEEL LIKE THE WHOLE MESSAGE IS "SOCIETY IS FUCKED UP, THIS IS WHAT FUCKED ME UP, IT'S PROBABLY FUCKING YOU UP TOO." AND I THINK THATS KINDA SIMILAR TO WHAT PUNK WAS, BUT ITS MORE ABOUT SOCIAL NORMS I GUESS THEN POLITICS.

PUNK WAS THE REBELLIOUS STYLE OF MUSIC WHERE YOU COULD JUST SAY ANYTHING, REBEL AGAINST ~~ANYTHING~~ WHATEVER YOU WANTED, WHOEVER YOU WANTED, YOU KNOW, IT WAS LIKE FREEDOM AND I THINK THATS WHAT A LOT OF RAP WAS TOO AND WHAT A LOT OF RAP HAS BECOME NOW.





A HUGE PART OF MAKING IT SOMEWHERE AS AN ARTIST TODAY IS HAVING A PRESENCE ON SOCIAL MEDIA. BACK BEFORE SOCIAL MEDIA, INFO ABOUT LOCAL MUSIC WAS PASSED BY PEOPLE KNOWING PEOPLE, TALKING ABOUT BANDS, PASSING AROUND TAPES OR C.D.S, PUTTING UP FLYERS, OR BANDS GETTING A TV OR RADIO SPOT OR SOMETHING. NOW, I THINK MOST OF THAT HAS MOVED TO SOCIAL MEDIA. SO IT'S NOW NOT SO MUCH PUTTING UP FLYERS ON TELEPHONE POLES AND STUFF. I MEAN, THAT STILL HAPPENS, BUT YOU'RE NOT GOING TO REACH AS MANY PEOPLE AS YOU WOULD IF YOU HAD, SAY 10,000 FOLLOWERS ON INSTAGRAM & THEN POST A FLYER FOR YOUR SHOW. ESPECIALLY BECAUSE MUSIC IS PRETTY MUCH ENTIRELY ON STREAMING SERVICES NOW. THE DEVICE PEOPLE ARE USING TO GO ON SOCIAL MEDIA IS THE SAME DEVICE THEY'RE USING TO LISTEN TO YOUR MUSIC, WHICH OFFERS A MUCH MORE INTIMATE EXPERIENCE FOR THE LISTENER.





SIGNAL DREAMS - SMALL CRUSH

MAIL TRUCK - SMALL CRUSH

LOSE IT - SWMRS

TRASHBAG BABY - SWMRS

APRIL IN HOUSTON - SWMRS

MILEY - SWMRS

BACK TO YOU - THE CAUSE

123 FLOOR - THE CAUSE

DISAPPEAR - THE MOONDROPS

WINTER - CHEZDELANG

GOLDEN ROSE - CHEZDELANG

BLACK BERRY BUSH - RHEESE

A PRINCE - RHEESE

TOO LATE FOR TOO LONG (EMO) - RHEESE



PICASSO'S GLOVE - THE SLEEPS

OUT OF BODY - PURE HEX

GLASSES - THE INBETWEENS

DUMBING DOWN - THE INBETWEENS

HURO - KILROI

HATE ME. - KILROI

DROUGHT - CARPOOL TUNNEL

WHAT D'YOU CALL IT - ULTRA Q

WILD - ULTRA Q

SOME DICE - ULTRA Q

DOORS - PAPER AIRPLANES

SAD GIRL HOURS - PRESCHOOL

DEAR ALICE - UNPOPULAR OPINION

HANNAH'S SONG - THE HAPPYS

GUTTER GIRL - HOT FLASH HEAT WAVE

SICK SHIT - TOGETHER PANGEA



